LOYOLA UNIVERSITY

Bulletin No. 7

NEW ORLEANS, LA.

COLLEGE OF MUSIC

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Set II

VOL. LXI

September, 1959

• ACCREDITATION

LOYOLA UNIVERSITY

Founded in 1912

• Loyola University, incorporated April 15, 1912.

Authorized to grant degrees by the General Assembly of Louisiana for the year 1912.

The Legal and Corporate Title of the University is "Loyola University, New Orleans."

All donations, endowments, legacies, bequests, etc., should be made under this title.

Member of:
Southern Association of Colleges and Secondary Schools
National Catholic Educational Association
Jesuit Educational Association
Association of American Colleges

Accredited by the National Council for Accreditation of Teacher Education.

The College of Music of Loyola University is a member of the National Association of Schools of Music. The requirements for entrance and for graduation as set forth in this catalogue are in accordance with the National Association of Schools of Music.

Ad Majorem Dei Gloriam

loyola university

college of music bulletin

★

1959-1960

6363 St. Charles Avenue

New Orleans 18, Louisiana

1959 - CALENDAR - 1959

JANUARY						
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1960 - CALENDAR - 1960

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Session Calendar

1959 - 60

Fall Session

September	7-11	Freshman Orientation
September	8	Completion of Freshman Registration
September	10	Registration of late arrivals
September	10-11	Registration of Sophomores, Juniors and Seniors
September	14	Mass of the Holy Spirit, 8:00 A.M. Official opening of Fall Semester. Lectures and classes begin. Fee for late registration.
September	15	Terminal date for admissions.
September	22	Latest date for changes in undergraduate class schedules.
October	2	Latest date for official withdrawal from courses.
October	5	Loyola Concert — Karoly Kope, Organ Recital.
October	11	President's Reception for Faculty
October	26	Loyola Concert
November	2	Mid-semester examinations begin.
November	2	Loyola Concert — Karoly Kope, Organ Recital.
November	9	Loyola Salon Concert
November	16	Loyola Concert
November	23	Loyola Concert — Istvan Nadas, Beethoven Sonata Cycle
November	25-29	Thanksgiving holidays begin after last class on Tuesday, November 24, through Saturday.
November	30	Loyola Concert
December	7	Loyola Concert — Karoly Kope, Organ Recital.
December	8	Feast of the Immaculate Conception. University holiday.
December	14	Loyola Concert — Istvan Nadas, Beethoven Sonata Cycle.
December	19	Christmas holidays begin after last class

1960

January	4	Classes resumed.
January	4	Loyola Concert — Karoly Kope, Organ Recital
January	11	Loyola Concert
January	13	Final Examinations begin
January	18	Loyola Concert
January	21	End of Fall Semester

Spring Session

January	21-23	Mid-session holidays. Registration of new students
January	25	Official opening of Spring Semester. Lectures and classes begin. Fee for late registration.
January	25	Loyola Concert — Istvan Nadas, Beethoven Sonata Cycle.
January	30	Latest date for registration or changes in class schedules.
February	1	Loyola Concert — Karoly Kope, Organ Recital
February	8	Loyola Concert
February	12	Latest date for applications of candidates for degrees to be conferred in May 1960. Last day for official withdrawal from courses. Graduation fees due.
February	15	Loyola Concert — Istvan Nadas, Beethoven Sonata Cycle.
February	22	Loyola Concert
February	29	Mardi Gras. University holiday.
March	1	Mardi Gras. University holiday.
March	7	Loyola Concert — Karoly Kope, Organ Recital.
March	14	Loyola Concert
March	17	Mid-semester examinations begin
March	21	Loyola Concert — Istvan Nadas, Beethoven Sonata Cycle
March	28	Loyola Concert
April	4	Loyola Concert — Karoly Kope, Organ Recital.
April	11	Loyola Salon Concert
April	13	Easter Holidays begin after last class.
April	19	Classes resumed.
April	25	Loyola Concert — Istvan Nadas, Beethoven Sonata Cycle.
May	2	Loyola Concert
May	9	Loyola Concert
May	12-16	Examinations for Seniors.
May	16	Loyola Concert — Istvan Nadas, Beethoven Sonata Cycle.
May	17	Award Day at 11:00 A.M. in Fieldhouse
May	18	Examinations begin for underclassmen.
May	24	Award Night Music School
May	25	Commencement Exercises

Board of Directors of the University

Rev. W. Patrick Donnelly, S.J., A.M., S.T.L., President

Rev. Edward A. Doyle, S.J., Ph.D., S.T.L., Vice-President

Rev. Sidney A. Tonsmeire, S.J., A.B., S.T.L., Secretary

Rev. Aloysius B. Goodspeed, S.J., A.M., S.T.L., Treasurer

Rev. James F. Whelan, S.J., Ph.D.

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University Council of Deans

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Dean of College of Arts and Sciences

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Dean of College of Pharmacy

Henry J. Engler, Jr., M.B.A., Dean of College of Business Administration

Raymond P. Witte, Ph.D., Director of Evening Division

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College of Music

Affiliated in 1931

Officers of Administration

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Rev. Edward A. Doyle, S.J., Ph.D., S.T.L., Dean of Faculties

Rev. Clement J. McNaspy, S.J., A.B., A.M., Ph.L., S.T.L., Mus.L., Mus. Doc.,
Dean of College of Music

Ernest E. Schuyten, Mus.D., F.N.C., Dean Emeritus

Rev. Robert L. Boggs, S.J., A.B., S.T.L., Dean of Students

Miss Rosalie J. Parrino, B.B.A., Assistant Dean of Students

Rev. Aloysius B. Goodspeed, S.J., A.M., S.T.L., Treasurer

Miss Carmel V. Discon, A.M., Registrar

Rev. Thomas L. MacNair, S.J., A.B., S,T.L., University Chaplain

Mr. James W. Dyson, A.M., B.S., in Library Science, Librarian

Rev. Harry Heiter, S.J., A.B., S.T.L., College of Music Chaplain

Mrs. Yolande de Reyna Tallman, B.M., Secretary

College of Music Faculty

Applied Music

Piano

Guy F. Bernard, *Professor, Chairman*
B.M., Loyola University, Mus.M., Eastman School of Music
Istvan Nadas, *Professor, Co-Chairman*
Graduate National Academy of Budapest
Charles E. Braswell, *Assistant Professor*, B.M., No. Texas University, M.M., American Conservatory of Music, M.M.E., Kansas University
Francis A. Cassanova, *Instructor*, B.M., Loyola University
Gladys Fisher Gay, *Instructor*, B.M., N. O. Conservatory of Music
Orval Klopp, *Instructor*, B.M., Lebanon Valley College
Eugie Tebault Passera, *Professor*, B.M., Loyola University

Organ

Elizabeth B. Schwarz, B.M.E., Loyola University, Instructor
Elise Cambon, B.A., Mus.M., University of Michigan
Karoly Kope, Licentiate in Music, Santa Cecilia Academy, Rome

Voice

Dorothy Brumfield Hulse, *Professor, Chairman*
B.M., Loyola University
Marguerite Castellanos Taggart, *Instructor*
Maria Tortorich, *Instructor*, B.M., Loyola University
Elisabeth Wood, *Professor*

Diction

Marguerite Castellanos Taggart, *Instructor*

Violin

Ella de los Reyes, *Professor*, B.M., N. O. Conservatory of Music, Mus.M. Eastman School of Music

Viola

Norman Wallack

Violoncello

Mary Ann Meredith, *Instructor*, B.M., Cincinnati Conservatory of Music, Mus.M., Manhattan School of Music

Double Bass

Robert V. Ciccarelli, *Instructor*, Juilliard School of Music, B.M., Loyola University
Bruce Butler, Mus.M., Eastman School of Music

Flute

Kenneth E. Scutt, *Instructor*, B.M., Curtis Institute of Music, Mus.M., Kansas City Conservatory
Michael Carubba, *Assistant Professor*, B.M.E., Loyola University, Mus.M., M.M.E., Louisiana State University

Oboe

Michael Carubba, *Assistant Professor*

Clarinet

Michael Carubba, *Assistant Professor*
Olando Tognozzi, *Instructor*, B.S. in Ed., Cincinnati Conservatory of Music, Mus.M., Manhattan School of Music
Ronald de Kant, *Instructor*

COLLEGE OF MUSIC FACULTY—Continued

Bassoon
MICHAEL CARUBBA, *Assistant Professor*

French Horn
ROBERT W. ELWORTHY, JR., *Instructor*, B.M., Northwestern University, Mus.M., Eastman School of Music

Trumpet
GEORGE A. JANSEN, *Instructor*, Juilliard School of Music

Trombone
JOHN MEREDITH, *Instructor*, B.M., Cincinnati Conservatory of Music, B.M., Juilliard School of Music

Tuba
BRUCE BUTLER, *Instructor*, Mus. M. Eastman School of Music
JOHN MEREDITH, *Instructor*

Percussion
FRANK STONE

Theory

ELLA DE LOS REYES, Mus.M., *Chairman*
GUY BERNARD
REV. C. J. MCNASPY, S.J.
ISTVAN NADAS
MICHAEL CARUBBA
CHARLES BRASWELL

Music Education

MICHAEL CARUBBA, M.M., M.M.E., *Chairman*
CHARLES BRASWELL
GEORGE JANSEN

Music Ensembles

REV. C. J. MCNASPY, S.J., *Chairman*
ELLA DE LOS REYES
MICHAEL CARUBBA
GEORGE JANSEN
ARTHUR COSENZA

Liturgical Music

ELISE CAMBON, B.A., M.M., *Chairman*
REV. C. J. MCNASPY, S.J.
VIRGINIA KOCK
MICHAEL CARUBBA

Music Therapy

CHARLES BRASWELL, M.M., M.M.E., *Chairman*
MICHAEL CARUBBA

The College of Music

HISTORY

The New Orleans Conservatory of Music and Dramatic Art was founded in 1919 by Dr. Ernest E. Schuyten, who realized the need for a specializing school in the city of New Orleans. Dr. Schuyten was aided and supported in his undertaking by a number of leading teachers of New Orleans.

In September, 1932, the Director of the New Orleans Conservatory of Music and Dramatic Art was appointed by Loyola University to found the College of Music and became its first Dean.

ORGANIZATIONS

Loyola University Chorus

The Loyola University Chorus is emphasized in the curriculum because it offers students an indispensable experience in collective performance and interpretation. The Alumni of the University are invited to join this organization.

Loyola Chapel Choir

A small group composed of outstanding voices organized for the purpose of promoting a better understanding of genuine Catholic Sacred Music.

Loyola University Orchestra

The University Orchestra is an organization composed of members of the faculty, advanced students, and the alumni. Rehearsals are held every week. Membership in the orchestra is compulsory upon all students selected by the Dean.

University Band

Membership in the University Concert Band is open to the students of the College of Music if they have the required ability and training.

Opera Workshop

The Class concentrates on music, text, and stage direction simultaneously. In addition to learning the staging of their own parts in scenes or complete operas, the students learn general information about operatic stage deportment that may be applied to any role in the future. The emphasis is placed on opera that is good theatre.

Loyola Salon of Music

Founded by Rev. Jos. B. Bassich, S.J., for the purpose of providing an audience for advanced students appearing in concerts. President for 1958-59 Mrs. Nolan Kammer.

Religious Organizations

For the purpose of fostering religious faith and fervor, and to encourage ambitious students to spiritual and scholastic leadership, the Sodalities of St. Cecilia and Our Lady of the Wayside offer many opportunities for personal development, as well as training and practice in social work and religious activity. Weekly meetings are held for the discussion of phases of Catholic life.

Student Retreat

Each year all Catholic students in the University must make an annual retreat which is a character-building and soul-strengthening series of intellectual and spiritual exercises.

Phi Beta

Phi Beta, National Professional Fraternity of Music and Speech, was founded in 1912 at Northwestern University. Epsilon Chapter was installed at Loyola University in 1938.

The purpose of the Fraternity is to promote the best in music and speech and to develop professional ability in these two arts. Patti Macke President 1958-59.

Phi Mu Alpha

Phi Mu Alpha Sinfonia Fraternity of America, was organized to advance the cause of music in America, to foster the mutual welfare and brotherhood of students of music, to develop the truest fraternal spirit among its members and to encourage loyalty to Alma Mater.

Phi Mu Alpha Sinfonia was founded October 6, 1898, at the New England Conservatory, Boston, Massachusetts. Chapter Zeta Pi was established at Loyola University May 24, 1953. Jerome Reso, President 1958-59.

Other Organizations

Students of the College of Music are eligible for membership in the Campus Capers, Student Council, Alpha Sigma Nu, Blue Key, Alpha Pi Omicron, Lambda Sigma Lambda and Cardinal Key.

CONCERTS

During the year the College of Music presents concerts for the purpose of educating and adding to the experience of the students. These concerts are given under the following categories:

Faculty Concerts
Student Recitals
Choral Concerts
Orchestral Concerts
Chamber Music
Chapel Choir
Band Concerts
Radio and Television
Loyola Salon Concerts
Visiting Artists

AWARDS

Phi Beta Senior Award

The Phi Beta Plaque is awarded annually to the member of the graduating class who ranks highest in scholarship and musical achievement, the merits to be judged by a committee appointed by the Phi Beta, Alumnae and Active Chapters.

Phi Beta Sophomore Award

An award of fifty dollars, applicable on tuition, is made annually by the Alumnae and Active Chapters of Phi Beta Fraternity to the Sophomore in the School of Music who has achieved the highest average for the two years. The remittance will be made at the beginning of the student's Junior year.

Werlein Awards

These awards are given by Mr. Philip Werlein of the Werlein's Music Company to students who have done outstanding work in their respective departments.

N. O. Opera Guild, Inc. Award

(affiliated with Metropolitan Opera Guild of N. Y.)

Mr. and Mrs. Edward B. Ludwig offer an award of one hundred dollars for excellence in applied music. This amount is awarded either in toto to one outstanding performer or in part to two or three excellent performers at the discretion of a jury of three or more persons appointed by the donors. Candidates for the final contest are selected in a preliminary contest by a jury of five or more faculty members or other competent judges.

Dean's List

Students with the highest average and those who demonstrate special interest, cooperation and leadership are placed on the Dean's List and are eligible for an award.

Scholarships

Auditions are held in the Spring for talented students. Scholarships are given on the basis of performance, scholarship and need.

COURSES OFFERED

The College of Music offers four-year courses leading to the degree of Bachelor of Music with the following as majors:

Composition

Voice

Piano

Piano Pedagogy

Instrumental

Organ

Liturgical Music

Music Therapy

Four-year course leading to the degree of Bachelor of Music Education with the following as majors:

Voice

Piano

Instrumental

Bachelor of Music

★

Major in . . .

Composition

Voice

Piano

Piano Pedagogy

Instrumental Music

Organ

Liturgical Music

Music Therapy

Major . . . COMPOSITION

Degree . . . B.M.

FRESHMAN	*	SOPHOMORE	*	JUNIOR	*	SENIOR**	*
Mu241-2—Harmony	4	Mu341-2—Harmony	4	Mu397-8—Composition	6	Mu497-8—Composition	6
Mu121-2—Piano	2	Mu371-2—Counterpoint	4	Mu347-8—Fugue	4	Mu421-2—Piano	2
Mu111-2—Theory I	6	Mu221-2—Piano	2	Mu321-2—Piano	2	Mu121-2—Woodwind and Brass	2
Mu167-8—Music Appreciation	2	Mu211-2—Theory II	6	Mu121-2—Strings	2	Mu484- —Orchestration	3
Mu175-6—Chorus	2	Mu337-8—History of Music	4	Mu311-2—Theory III	6	Mu419-20 Conducting	2
Mu107-8—Music Workshop	1	Mu275-6—Chorus	2	Mu351-2—Form & Analysis	6	Mu475-6—Chorus	2
101-2—English	6	Mu207-8—Music Workshop	1	Mu361-2—Poly. Dictation	2	Mu407-8—Music Workshop	1
101-2—Foreign Language	6	201-2—English	6	Mu369-70 Scoring for Band	2	302-3—Philosophy	6
105-6—Theology	4	201-2—Philosophy	6	Mu317-8—Conducting	2	311-2—Theology	4
		209-10—Theology	4	Mu375-6—Chorus	2		
				Mu307-8—Music Workshop	1		
				Mu381-2—Accompaniment	1		
				203-301—Philosophy	6		
				309-10—Theology	4		
	33		39		46		28
						Total	146

* Semester hours per year.

** Performance of one short program of original works required at close of senior year. Must be approved by a jury before degree is granted.

Major . . . VOICE **Degree . . . B.M.**

FRESHMAN	*	SOPHOMORE	*	JUNIOR**	*	SENIOR***	*
Mu131-2—Voice	8	Mu231-2—Voice	8	Mu331-2—Voice	8	Mu431-2—Voice	8
Mu121-2—Piano	2	Mu221-2—Piano	2	Mu361-2—Poly. Dictation	2	Mu371-2—Counterpoint	4
Mu111-2—Theory I	6	Mu211-2—Theory II	6	Mu311-2—Theory III	6	Mu337-8—History of Music	4
Mu167-8—Music Appreciation	2	Mu235-6—Opera Workshop	2	Mu351-2—Form & Analysis	6	Mu435-6—Opera Workshop	2
Mu135-6—Opera Workshop	2	Mu275-6—Chorus	2	Mu375-6—Chorus	2	Mu407-8—Music Workshop	1
Mu175-6—Chorus	2	Mu207-8—Music Workshop	1	Mu307-8—Music Workshop	1	Mu475-6—Chorus	2
Mu107-8—Music Workshop	1	101-2—French	6	Mu335-6—Opera Workshop	2	Mu417-8—Conducting	2
101-2—Italian	6	201-2—English	6	101-2—German	6	101-2—Spanish	6
101-2—English	6	201-2—Philosophy	6	203-301—Philosophy	6	302-3—Philosophy	6
105-6—Theology	4	209-10 Theology	4	309-10 Theology	4	311-2—Theology	4
	39		43		43		39
						Total	164

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

Major . . . PIANO

Degree . . . B.M.

FRESHMAN	*	SOPHOMORE	*	JUNIOR**	*	SENIOR***	*
Mu131-2—Piano	8	Mu231-2—Piano	8	Mu331-2—Piano	8	Mu431-2—Piano	8
Mu111-2—Theory I	6	Mu211-2—Theory II	6	Mu361-2—Poly. Dictation	2	Mu371-2—Counterpoint	4
Mu167-8—Music Appreciation	2	Mu275-6—Chorus	2	Mu311-2—Theory III	6	Mu475-6—Chorus	2
Mu175-6—Chorus	2	Mu207-8—Music Workshop	1	Mu351-2—Form & Analysis	6	Mu337-8—History of Music	4
Mu107-8—Music Workshop	1	Mu277-8—Piano Literature	2	Mu375-6—Chorus	2	Mu407-8—Music Workshop	1
Mu177-8—Piano Literature	2	201-2—English	6	Mu307-8—Music Workshop	1	Mu445-6—Chamber Music	2
101-2—English	6	201-2—Philosophy	6	Mu345-6—Chamber Music	2	Mu481-2—Accompaniment	2
105-6—Theology	4	209-10 Theology	4	Mu381-2—Accompaniment	2	Mu477-8—Piano Literature	2
				Mu377-8—Piano Literature	2	302-3—Philosophy	6
				203-301 —Philosophy	6	311-12 Theology	4
				309-10 —Theology	4		
	31		39		41		35
						Total	146

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

Major . . . PIANO PEDAGOGY

Degree . . . B.M.

FRESHMAN	*	SOPHOMORE	*	JUNIOR	*	SENIOR**	*
Mu129-30—Piano	8	Mu229-30—Piano	8	Mu329-30—Piano	8	Mu429-30—Piano	8
Mu111-2—Theory I	6	Mu211-2—Theory II	6	Mu361-2—Poly. Dictation	2	Mu489-90—Piano Pedagogy & Materials	4
Mu167-8—Music Appreciation	2	Mu275-6—Chorus	2	Mu311-2—Theory III	6	Mu371-2—Counterpoint	4
Mu175-6—Chorus	2	Mu207-8—Music Workshop	1	Mu351-2—Form & Analysis	6	Mu475-6—Chorus	2
Mu107-8—Music Workshop	1	Mu277-8—Piano Literature	2	Mu375-6—Chorus	2	Mu337-8—History of Music	4
Mu177-8—Piano Literature	2	201-2—English	6	Mu307-8—Music Workshop	1	Mu407-8—Music Workshop	1
101-2—English	6	201-2—Philosophy	6	Mu345-6—Chamber Music	2	Mu445-6—Chamber Music	2
105-6—Theology	4	209-10 Theology	4	Mu381-2—Accompaniment	2	Mu481-2—Accompaniment	2
				Mu377-8—Piano Literature	2	Mu477-8—Piano Literature	2
				203-301 —Philosophy	6	302-3—Philosophy	6
				309-10 —Theology	4	311-12 Theology	4
	31		35		41		39

*Semester hours per year

**Senior recital required for graduation

Major . . . INSTRUMENTAL MUSIC

Degree . . . B.M.

FRESHMAN	*	SOPHOMORE	*	JUNIOR**	*	SENIOR***	*
Mu131-2—Major Instrument	8	Mu231-2—Major Instrument	8	Mu331-2—Major Instrument	8	Mu431-2—Major Instrument	8
Mu121-2—Piano	2	Mu221-2—Piano	2	Mu121-2—Minor Instrument	2	Mu371-2—Counterpoint	4
Mu111-2—Theory I	6	Mu211-2—Theory II	6	Mu361-2—Poly. Dictation	2	Mu484- —Orchestration	3
Mu167-8—Music Appreciation	2	Mu295-6—Orchestra, Band or		Mu311-2—Theory III	6	Mu337-8—History of Music	4
Mu195-6—Orchestra, Band or		Mu275-6—Chorus	2	Mu351-2—Form & Analysis	6	Mu495-6—Orchestra, Band or	
Mu175-6—Chorus	2	Mu207-8—Music Workshop	1	Mu395-6—Orchestra, Band or		Mu475-6—Chorus	2
Mu107-8—Music Workshop	1	201-2—English	6	Mu375-6—Chorus	2	Mu407-8—Music Workshop	1
101-2—English	6	201-2—Philosophy	6	Mu307-8—Music Workshop	1	Mu445-6—Chamber Music	2
105-6—Theology	4	209-10 Theology	4	Mu345-6—Chamber Music	2	Mu419-20 Conducting	2
				Mu317-8—Conducting	2	302-3—Philosophy	6
				203-301 Philosophy	6	311-2—Theology	4
				309-10 Theology	4		
	31		39		41		36
						Total	147

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

Major . . . ORGAN **Degree . . . B.M.**

FRESHMAN	*	SOPHOMORE	*	JUNIOR**	*	SENIOR***	*
Mu131-2—Organ	8	Mu231-2—Organ	8	Mu331-2—Organ	8	Mu431-2—Organ	8
Mu121-2—Piano	2	Mu221-2—Piano	2	Mu321-2—Piano	2	Mu405-6—Transposition	2
Mu111-2—Theory I	6	Mu211-2—Theory II	6	Mu361-2—Poly. Dictation	2	Mu351-2—Form & Analysis	6
Mu167-8—Music Appreciation	2	Mu337-8—History of Music	4	Mu311-2—Theory III	6	Mu347-8—Fugue	4
Mu193-4—Gregorian Chant	2	Mu275-6—Chorus	2	Mu371-2—Counterpoint	4	Mu475-6—Chorus	2
Mu175-6—Chorus	2	Mu207-8—Music Workshop	1	Mu317-8—Conducting	2	Mu407-8—Music Workshop	1
Mu107-8—Music Workshop	1	Mu241-2—Harmony	4	Mu375-6—Chorus	2	Mu481-2—Accompaniment	2
101-2—English	6	201-2—English	6	Mu307-8—Music Workshop	1	302-3—Philosophy	6
105-6—Theology	4	209-10 Theology	4	Mu381-2—Accompaniment	2	311-2—Theology	4
Electives:				203-301 —Philosophy	6		
Mu147-8—Service Preparation	4			305-6 —Liturgy	4		
Foreign Language	6						
	33		37		39		35

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

Major . . . SACRED MUSIC: ORGAN

Degree . . . B.M.

FRESHMAN	*	SOPHOMORE		JUNIOR**		SENIOR***	
Mu131-2—Organ	6	Mu231-2—Organ	6	Mu331-2—Organ	6	Mu431-2—Organ	6
Mu121-2—Piano	2	Mu221-2—Piano	2	Mu371-2—Counterpoint	6	Mu471-2—Canon and Fugue	3
Mu111-2—Theory I	6	Mu211-2—Theory II	6	Mu131-2—Gregorian Chant	6	Mu231-2—Gregorian Chant	6
Mu175-6—Chorus	2	Mu275-6—Chorus	2	Mu337-8—Music History	4	Mu419 —Choronomy	2
Mu107-8—Music Workshop	0	Mu207-8—Music Workshop	0	Mu205-6—Polyphony and		Mu437-8—Music History	4
Mu103-4—Liturgical		Mu203-4—Liturgical Singing	2	Conducting	6	Mu407-8—Music Workshop	0
Singing	2	201-2—English	6	Mu375-6—Chorus	2	Mu475-6—Chorus	2
101-2—English	6	Gr 201-2—German	6	Mu239 —Vocal Methods	2	Mu406 —Liturgy	2
Gr 101-2—German	6	Pl 201-2—Philosophy	6	Mu307-8—Music Workshop	0	Senior Recital	
105-6—Theology	4	209-10 Theology	4	Junior Recital		Pl203-301 Philosophy	6
				309-10 Theology	4		
	34		40		40		31

*Semester hours per year.

**Junior recital.

***Senior recital required for graduation.

Major . . . SACRED MUSIC: GREGORIAN CHANT — Degree . . . B.M.

FRESHMAN	*	SOPHOMORE	*	JUNIOR	*	SENIOR**	*
Mu131-2—Gregorian Chant	6	Mu231-2—Gregorian Chant	6	Mu331-2—Gregorian Chant	6	Mu431-2—Gregorian Chant	6
Mu212-2—Piano	2	Mu219-20 Conducting I	2	Mu221-2—Organ	2	Mu321-2—Organ	2
Mu111-2—Theory I	6	Mu211-2—Theory II	6	Mu221-2—Voice	2	Mu321-2—Voice	2
Mu107-8—Music Workshop	0	Mu121-2—Organ	2	Mu311-2—Theory III	6	Mu437-8—Music History II	4
Mu105-6—Liturgical Latin	2	Mu121-2—Voice	2	Mu337-8—Music History I	4	Mu499 —Practice Teaching	6
Fr 101-2—French	6	Mu207-8—Music Workshop	0	Mu205-6—Polyphony and		Mu407-8—Music Workshop	0
101-2—English	6	201-2—English	6	Conducting	6	Mu404 —Liturgical Year	2
105-6—Theology	4	209-10 Theology	4	Mu307-8—Music Workshop	0	407-8—Liturgy	4
		201-2—French	6	Mu239 —Vocal Methods	2	Mu403 —Legislation	2
		201-2—Philosophy	6	309-10 Theology	4	406-7—Philosophy	6
	32		40		34		34

*Semester hours per year.

**Thesis required for graduation.

Major . . . MUSIC THERAPY

Degree . . . B.M.

FRESHMAN		SOPHOMORE		JUNIOR		SENIOR	
Mu127-8—Major Instrument or Voice	6	Mu227-8—Major Instrument or Voice	6	Mu327-8—Major Instrument or Voice	6	Mu427-8—Major Instrument or Voice	6
Mu121-2—Minor Instrument or Voice	2	Mu221-2—Minor Instrument or Voice	2	Mu321-2—Minor Instrument or Voice	2	Mu421-2—Minor Instrument or Voice	2
Mu121-2—Strings	2	Mu221-2—Woodwinds	2	Mu321-2—Brass	2	Mu421- —Percussion	1
Mu111-2—Theory I	6	Mu211-2—Theory II	6	Mu311-2—Theory III	6	Mu121- —Organ	1
Mu167-8—Music Appreciation	2	Mu —Orchestra, Band or Chorus	2	Mu —Orchestra or Band*	2	Mu —Orchestra, Band or Chorus	2
101-2—English	6	Mu213-4—Readings for Music Therapists	1	Mu375-6—Chorus	2	Mu417 —Conducting	1
Bl 103 —Biology	4	201-2—English	6	Mu317-8—Conducting	2	Mu433 —Hospital Techniques in Music Therapy	2
Ed187 —Phys. Ed. Folk and National Dances	2	Ed 230 —Child Psychology	3	Mu337-8—History of Music	4	Mu453-4—Psychology of Music	4
Pl 201-2—Philosophy	6	Ed 287 —Phys. Ed Square and Creative Dance	2	Mu313-4—Readings for Music Therapists	1	Mu463 —Influence of Music on Behavior	3
105-6—Theology	4	Sl 101 —Sociology	3	Mu334 —Applied Functional Music	2	Mu444 —Hospital Orientation	2
		301 —Psychology	3	Mu343 —Mus. Ther. Wkshop	2	Mu413-4—Readings for Music Therapists	1
		209-10 Theology	4	Sl 311 —Group Conflict and Cooperation	3	Sl 312 —Social Psychology	3
				Abnormal Psychology	3	Ed302 —Adolescent Psychology	3
				Bl 206-7—Human Anatomy and Physiology	4	311-2—Theology	4
				309-10—Theology	4	—Senior Recital	
				—Junior Recital		Mu483 —Clinical Training**	1
				Psychiatric Evaluation			36
	40		40		43	Total	159

*For Instrumentalists

**To be completed after the Senior year

Bachelor in Music Education

★

Major in . . .

Voice

Piano

Instrumental Music

Major . . . PIANO

Degree . . . B.M.E.

FRESHMAN		SOPHOMORE		JUNIOR		SENIOR*	
Mu127-8—Piano	3- 3	Mu227-8—Piano	3- 3	Mu327-8—Piano	3- 3	Mu427-8—Piano	4- 2
Mu121-2—Minor in Applied Music	1- 1	Mu221-2—Minor in Applied Music	1- 1	Mu321-2—Minor in Applied Music	1- 1	Mu351 —Form and Analysis	3-
Mu111-2—Theory I	3- 3	Mu211-2—Theory II	3- 3	Mu211-2—Theory III	3- 3	Mu419 —Conducting II	1
Mu167-8—Music Appreciation	1- 1	Mu275-6—Chorus	1- 1	Mu337 —History of Music	2	Mu475 —Chorus	1
Mu175-6—Chorus	1- 1	Mu207-8—Music Workshop	0- 0	Mu317-8—Conducting I	1- 1	Mu407 —Music Workshop	0
Mu107-8—Music Workshop	0- 0	Mu277-8—Piano Literature	0- 0	Mu375-6—Chorus	1- 1	Mu477-8—Piano Literature	0- 0
Mu177-8—Piano Literature	0- 0	111-2—Mathematics	3- 3	Mu307-8—Music Workshop	0- 0	Mu481 —Accompaniment	0
101-2—English	3- 3	201-2—English	3- 3	Mu377-8—Piano Literature	0- 0	101 —Sociology	3
103 —Biology	4-	202-3—Philosophy	3- 3	Mu381-2—Accompaniment	0- 0	351 —Education (methods and materials for B.M.E.)	2
103 —Chemistry	4	103 —Physics	4	301-2—Education	3- 3	350 —Education	- 6
105-6—Theology	2- 2	105 —Economics	3	201 —History	3	302-3—Philosophy	3- 3
Ed 100-333	3- 3	309-10 Theology	2- 2	109 —History	3	405 —Liturgy	2
	21-21		23-22	150-1—Physical Ed.	2- 2		19-11
		(It is suggested that seven of the academic hours be taken in summer sessions before or after Sophomore year.)		309-10 Theology	2- 2		
					21-19		
				Elective:		Elective:	
				Mu361-2—Polyphonic Dictation	1- 1	Mu484-5—Orchestration	2- 2

* A Senior Recital Required for Graduation

Major . . . VOICE

Degree . . . B.M.E.

FRESHMAN		SOPHOMORE		JUNIOR		SENIOR*	
Mu127-8—Voice	3- 3	Mu227-8—Voice	3- 3	Mu327-8—Voice	3- 3	Mu427-8—Voice	4- 2
Mu121-2—Piano	1- 1	Mu221-2—Piano	1- 1	Mu321-2—Piano	1- 1	Mu351 —Form & Analysis	3
Mu111-2—Theory I	3- 3	Mu211-2—Theory II	3- 3	Mu311-2—Theory III	3- 3	Mu417 —Conducting II	1
Mu167-8—Music App'n	1- 1	Mu275-6—Chorus	1- 1	Mu337 —History of Music	2	Mu476 —Chorus	1
Mu175-6—Chorus	1- 1	Mu207-8—Music Workshop	0- 0	Mu317-8—Conducting I	1- 1	Mu407 —Music Workshop	0
Mu107-8—Music Workshop	0- 0	Mu235-6—Opera Workshop	1- 1	Mu375-6—Chorus	1- 1	101 —Sociology	3
101-2—English	3- 3	111-2—Mathematics	3- 3	Mu307-8—Music Workshop	0- 0	351 —Education (methods and Materials for B.M.E.)	2
103 —Biology	4	201-2—English	3- 3	Mu335-6—Opera Workshop	1- 1	350 —Education	- 6
103 —Chemistry	4	202-3—Philosophy	3- 3	301-2—Education	3- 3	302-3—Philosophy	3- 3
105-6—Theology	2- 2	103 —Physics	4	201 —History	3	405 —Liturgy	2
Ed 100-333	3- 3	105 —Economics	- 3	109 —History	- 3		
		309-10 Theology	2- 2	150-1—Physical Ed.	2- 2		
				309-10 Theology	2- 2		
	21-21		24-23		22-20		19-11
		(It is suggested that seven of the academic hours be taken in summer sessions before or after Sophomore year.)		Elective: Mu361-2—Polyphonic Dictation	1- 1		

* A Senior Recital Required for Graduation

Major . . . INSTRUMENTAL MUSIC

Degree . . . B.M.E.

FRESHMAN		SOPHOMORE		JUNIOR		SENIOR*	
Mu127-8—Major Instrument	2- 2	Mu227-8—Major Instrument	2- 2	Mu327-8—Major Instrument	2- 2	Mu427-8—Major Instrument	2- 2
Mu121-2—Piano (Class)	1- 1	Mu221-2—Piano	1- 1	Mu321-2—Class Brass	2- 2	Mu421 —Class Percussion	1
Mu121-2—Strings (Class)	1- 1	Mu211-2—Theory II	3- 3	Mu311-2—Theory III	3- 3	Mu351 —Form and Analysis	3
Mu111-2—Theory I	3- 3	Mu285-6—Orchestra or		Mu337 —History of Music	2	Mu417 —Conducting II	1
Mu167-8—Music App'n	1- 1	Mu295-6—Band	1- 1	Mu317-8—Conducting I	1- 1	Mu485 —Orchestra or	
Mu185-6—Orchestra or		Mu267-8—Class Woodwinds	2- 2	Mu385-6—Orchestra or		Mu495 —Band	1
Mu195-6—Band	1- 1	Mu207-8—Music Workshop	0- 0	Mu395-6—Band	1- 1	Mu407 —Music Workshop	0
Mu107-8—Music Workshop	0- 0	111-2—Mathematics	3- 3	Mu307-8—Music Workshop	0- 0	101 —Sociology	3
101-2—English	3- 3	201-2—English	3- 3	Mu369-70—Scoring for Band	1- 1	351 —Education (methods	
103 —Biology	4	202-3—Philosophy	3- 3	301-2—Education	3- 3	and Materials	
103 —Chemistry	4	103 —Physics	4	201 —History	3	for B.M.E.)	2
105-6—Theology	2- 2	105 —Economics	- 3	109 —History	- 3	350 —Education	- 6
Ed 100-333	3- 3	309-10 Theology	2- 2	150-1—Physical Ed.	2- 2	302-3—Philosophy	3- 3
				309-10 Theology	2- 2	405 —Liturgy	2
	21-21		24-23		22-20		18-11
Elective:		Elective:		Elective:			
Woodwind or Brass		Mu257-8—Instrument		Mu361-2—Polyphonic		Elective:	
Ensemble	1- 1	Repair	1- 1	Dictation	1- 1	Mu484-5—Orchestration	2- 2
		(It is suggested that seven of the academic hours be taken in summer sessions before or after Sophomore year.)					

* A Senior Recital Required for Graduation

Description of Courses

★

Applied Music

Music Education

Music Therapy

Theory

Ensembles

Applied Music

Piano

Guy F. Bernard, *Chairman* Istvan Nadas, *Co-Chairman*

General Information—The piano department of Loyola University is designed to meet the needs of students in several areas of study. Students who qualify may elect to work toward the Bachelor of Music degree with a major in piano or piano pedagogy. Other degrees which may have an emphasis on piano are the Bachelor of Music Education and the Bachelor of Music in Music Therapy. Students enrolled in other degree programs in the College of Music are required to have a basic knowledge of the piano. In addition, the department is designed to meet the needs of students from other departments of the University who wish to take piano for cultural reasons.

Entrance Requirements—To enter the four-year degree course in Piano, Piano Pedagogy, Music Education or Music Therapy, the student should be grounded in reliable technique. He should play all major and minor scales correctly in moderately rapid tempo, also broken chords in octave position in all keys and should have acquired systematic methods of practice.

Departmental Examinations—Examinations are held at the end of each semester for all students enrolled in the piano department. Grades are dependent upon performance and the amount of prescribed material learned.

Special Examinations—Entrance examinations are given to all freshmen and transfer students enrolling in the piano department. Students enrolled in the Bachelor of Music degree program as piano majors must pass a formal faculty jury examination toward the end of the Sophomore year. At this time the faculty will decide whether or not such students possess the capabilities to continue as piano majors.

Accompaniment—Students having majors in Piano or Piano Pedagogy, or having major emphasis in piano in the Music Education or Music Therapy programs, are required to accompany in the instrumental or vocal department for a period of at least one hour per week.

Mu 001-2 Preparatory Piano—Designed for students who do not meet the entrance requirements for Mu 127, Mu 129 or Mu 131. This course may also be elected in preparation for Mu 121 or by beginning piano students from other departments of the University. *no credit*

Mu 121-2 Piano (Minor)—Students taking degree programs in the College of Music which require a minor in piano should elect this course.
1 hour per semester

Mu 125-6 Freshman Piano—Students from other colleges and departments of the University who wish to take piano for credit should elect this course. One hour lesson or two half-hour lessons per week *1 hour per semester*

Mu 127-8 Freshman Piano—For Music Education and Music Therapy majors whose major instrument is piano. Bach, Two Part Inventions; Czerny, Op. 299 or equivalent; Sonatas equivalent in difficulty to Beethoven Op. 49, No. 1 or the easier Haydn and Mozart sonatas; romantic and modern pieces; major and minor scales, broken chords in all keys. *3 hours per semester*

Mu 129-30 Freshman Piano—For Piano Pedagogy majors. Bach, Two Part Inventions; Czerny, Op. 299 or equivalent; sonatas equivalent in difficulty to Beethoven, Op. 49, No. 1 or the easier Haydn and Mozart sonatas; romantic and modern pieces; major and minor scales, broken chords in all keys. *4 hours per semester*

Mu 131-2 Freshman Piano—For Piano majors. Bach, Two Part Inventions; Czerny, Op. 299 or equivalent; sonatas equivalent in difficulty to Beethoven, Op. 49, No. 1 or the easier Haydn and Mozart sonatas; romantic and modern pieces; major and minor scales, broken chords in all keys. *4 hours per semester*

Mu 177-8 Piano Literature Seminar—Keyboard music of the 16th Century, up to and including the works of J. S. Bach. *2 hours per semester*

Mu 221-2 Piano (Minor)—Continuation of Mu 121-2. *1 hour per semester*

Mu 225-6 Sophomore Piano—Continuation of Mu 125-6. *1 hour per semester*

Mu 227-8 Sophomore Piano—Continuation of Mu 127-8. Bach, Three Part Inventions; Clementi, Gradus ad Parnassum or equivalent; Sonatas equivalent in difficulty to the more advanced Haydn and Mozart sonatas or Beethoven, Op. 26; romantic and modern pieces; scales, parallel and contrary motion in thirds, sixths and tenths; arpegii. *3 hours per semester*

Mu 229-30 Sophomore Piano—Continuation of Mu 129-30. Bach, Three Part Inventions; Clementi, Gradus ad Parnassum or equivalent; sonatas equivalent in difficulty to the more advanced Haydn or Mozart sonatas or Beethoven, Op. 26; romantic and modern pieces; scales, parallel and contrary motion in thirds, sixth and tenths; arpegii. *4 hours per semester*

Mu 231-2 Sophomore Piano—Continuation of Mu 131-2. Bach, Three Part Invention; Clementi, Gradus ad Parnassum or equivalent; sonatas equivalent in difficulty to the more advanced Haydn and Mozart sonatas or Beethoven, Op. 26; romantic and modern pieces; scales, parallel and contrary motion in thirds, sixths and tenths; arpegii. *4 hours per semester*

Mu 277-8 Piano Literature Seminar—Piano music of Haydn, Mozart, Beethoven. *2 hours per semester*

Mu 325-6 Junior Piano—Continuation of Mu 225-6. *1 hour per semester*

Mu 327-8 Junior Piano—Continuation of Mu 227-8. Bach, Preludes and Fugues from the Well-Tempered Clavichord, English and French Suites; Clementi, Gradus ad Parnassum or equivalent; sonatas equivalent in difficulty to Beethoven, Op. 31, No. 2; romantic and modern pieces. *3 hours per semester*

Mu 329-30 Junior Piano—Continuation of Mu 229-30. Bach, Preludes and Fugues from the Well-Tempered Clavichord, English and French Suites; Clementi, Gradus ad Parnassum or equivalent; sonatas equivalent in difficulty to Beethoven, Op. 31, No. 2; romantic and modern pieces. *4 hours per semester*

Mu 331-2 Junior Piano—Continuation of Mu 231-2. Bach, Preludes and Fugues from the Well-Tempered Clavichord, English and French Suites; Clementi, Gradus ad Parnassum or equivalent; sonatas equivalent in difficulty to Beethoven, Op. 31, No. 2; romantic and modern pieces; one complete concerto. Students electing this course are required to play a solo recital or a recital in conjuction with another student. *4 hours per semester*

Mu 377-8 Piano Literature Seminar—Piano Music of the romantic period. *2 hours per semester*

Mu 381-2 Accompaniment—Students are trained in the art of accompanying by instrumental or voice teacher to whom they may be assigned. *1 hour per semester*

Mu 425-6 Senior Piano—Continuation of Mu 325-6. *1 hour per semester*

Mu 427-8—Senior Piano—Continuation of Mu 327-8. Bach, Chromatic Fantasy and Fugue, Toccatas, or equivalent; Etudes by Chopin, Liszt or Brahms; Sonatas equivalent in difficulty to Beethoven, Op. 53; one complete concerto; romantic and modern pieces; scales in double thirds and octaves. A partial recital is required for graduation. *3 hours per semester*

Mu 429-30 Senior Piano—Continuation of Mu 329-30. Bach, Chromatic Fantasy and Fugue, Teccatas, or equivalent; Etudes by Chopin, Liszt or Brahms; sonatas equivalent in difficulty to Beethoven, Op. 53; romantic and modern pieces; one complete concerto; scales in double thirds and octaves. A partical recital is required for graduation. *4 hours per semester*

Mu 431-2 Senior Piano—Continuation of Mu 331-2. Bach, Chomatic Fantasy and Fugue, Toccatas, or equivalent; Etudes by Chopin, Liszt or Brahms; sonatas equivalent in difficulty to Brahms, Sonata in F minor; romantic and modern pieces; one complete concerto; scales in double thirds and octaves. A full recital is required for graduation. *4 hours per semester*

Mu 477-8 Piano Literature Seminar—Contemporary Music. *2 hours per semester*

Mu 481-2 Accompaniment—Continuation of Mu 381-2 *1 hour per semester*

Mu 489-90 Piano Pedagogy and Materials—Instruction in class and private piano teaching; methods and materials. *2 hours per semester*

Voice

Dorothy B. Hulse, *Chairman*

Entrance Requirements—To enter the four year degree course in voice, the student should be able to sing standard songs and the simpler classics in good English, on pitch, with correct phrasing and musical intelligence. He should be able to demonstrate his ability to read a simple song at sight, and a knowledge of the rudiments of music. Some knowledge of piano is required. Entrance examinations are required.

End of the Second Year—At the end of the second year the student should have acquired a knowledge of breath control, tone quality, principles of enunciation and pronounciation as applied to singing. He should demonstrate his ability to sing major, minor and chromatic scales, arpeggii, exercises for agility, for sustaining tone and the classic vocal embellishments. He should demonstrate a knowledge of early Italian classics and the ability to sing one or more of the less exacting arias of opera and oratorio.

End of the Third Year—Toward the end of the third year, a program known as the Junior Recital consisting of eight (8) songs shall be presented.

The memorization of twelve (12) to fifteen (15) vocal selections per semester is expected of every voice major student.

End of the Fourth Year—The candidate for graduation should demonstrate the ability to sing in four languages, a knowledge of the general song literature and the ability to give a creditable recital of not less than sixteen songs.

All candidates for graduation should have completed two (2) years of ensemble singing with a recognized choral group, such as a church choir or other organization other than the ensembles provided in the regular school curirculum.

A sufficient study of the piano is necessary to prove that accompaniments of average difficulty can be played.

Other than English, one year each of German, French, Italian and Spanish is required.

Organ

Entrance Requirements—To enter the four-year degree course in organ the student should have completed sufficient piano study to enable him to play some Bach inventions, Mozart sonatas, easier Beethoven sonatas, compositions by Mendelssohn, Grieg, Schubert, Schumann, etc.

End of the Second Year—At the end of the second year the student should have acquired the ability to play the following compositions or others of similar grade:

Bach (Schirmer Edition) Vol. I, No. 12, Prelude. Vol. II, No. 17, Fugue in G minor. (Ditson Edition) Selections from the Liturgical Year Organ Chorales.
Mendelssohn, Sonatas No. II, IV, V.
Hollins, Overtures C major—C minor.
Compositions for the modern organ by standard American and foreign composers.

He should also demonstrate ability in sight reading, in the accompaniment of the classic oratorios and masses, and in general service playing.

End of Fourth Year—At the end of the fourth year the candidate for graduation should have acquired ability in transposition at sight, open score reading and improvisation. He should have a large repertory of organ literature of all schools, classic and modern, of the degree of difficulty indicated by the following:

Bach (Schirmer Edition)
Vol. IV, No. 4, Fantasia and Fugue, G minor.
Vol. IV, No. 7, Prelude and Fugue, B minor.
Vol. II, No. 12, Prelude and Fugue, D major.
Book V, Sonatas.
Franck, Chorales, Piece Heroique.
Widor, Symphony No. V.
Vierne, Symphony No. 1.
Compositions for modern organ of same grade of difficulty by standard American and foreign composers.

Sacred Music: Organ

Students enrolling for a degree of Bachelor of Sacred Music with a major in organ must have adequate preparation in piano. An audition will be required of all students wishing to earn credits in this field of applied music. Students will be expected to have completed some of the little Preludes and Fugues by Bach, some of the two-part Inventions by Bach, Sonatinas by Clementi, Haydn and Kuhlau.

ORGAN 1

Clarence Dickinson, Techniques in Organ Playing
Bach, Thirty Chorale Preludes from the Orgelbuchlein, (Vol. V, Peters)
Bach, Pastorale in F Major, 4 movements (Vol. I, Peters)
Bach, Fugue in B Minor, (Vol. IV, Peters)

ORGAN 2

Bach, Fifteen Chorale Preludes from the Orgelbuchlein (Vol. V, Peters)
Bach, Canzona in D Minor (Vol. IV, Peters)
Bach, Six Schubler Chorales (Vols. VI and VII, Peters)
Bach, Fantasie in G Major (Vol. IV, Peters)
Bach, Toccata and Fugue in D Minor (Vol. IV, Peters)

ORGAN 3

Bach, Chorale Preludes
Nun danket alle Gott (Vol. VII, No. 43, Peters)
Nun komm, der Heiden Heiland, (Vol. VII, No. 45, Peters)
Nun komm, der Heiden Heiland, (Vol. VII, No. 46, Peters)
Allein Gott in der Hoh sei Ehr! Trio A Major (Vol. VI, No. 7, Peters)
Schmucke dich, O liebe Seele (Vol. VII, No. 9, Peters)
Fantasie in C Minor (Vol. IV, Peters)
Prelude and Fugue in D Major (Vol. IV, Peters)
Prelude and Fugue in G Minor (Vol. III, Peters)
Fantasie and Fugue in C Minor (Vol. III, Peters)
Trio Sonata in E Minor (Vol. I, No. 3, Peters)
Buxtehude — Prelude and Fugue in G Minor

ORGAN 4

Bach, Prelude and Fugue in B Minor (Vol. II, No. 10, Peters)
Prelude and Fugue in G Major (Vol. II, No. 3, Peters)
Prelude and Fugue in C Major (Vol. II, No. 7, Peters)
Prelude and Fugue in A Minor
Trio Sonata in E Flat Major (Vol. I, No. 1, Peters)

Hindemith Sonatas 1, 2 or 3

Works from the early French School of organ playing by Couperin, de Grigny, Dumage and Marchand, etc.

Bonhm, Prelude and Fugue in C Major

Lubeck, Prelude and Fugue in E Flat Major

Violin

Entrance Requirements—To enter the four-year degree course in violin the student should have an elementary knowledge of the pianoforte.

He should have the ability to perform etudes of the dfificulty of the Kreutzer Etudes, Nos. 1 to 32, and works of the difficulty of the Viotti Concerto, No. 23, the de Beriot concerti, Nos. 7 and 9, and the Tartini G minor sonata.

End of Second Year—At the end of the second year the student should have acquired the ability to perform works of the difficulty of the Viotti Concerto No. 22, the Spohr Concerto No. 2 and the easier Bach sonatas for violin and piano.

The student should also give evidence of his ability to read at sight compositions of moderate difficulty, and should demonstrate sufficient ability in ensemble to take part in the performance of easier string quartets and symphonic works. He should have acquired pianistic ability to play simple accompaniments.

End of Fourth Year—At the end of the fourth year the candidate for graduation should show an adequate technical grounding in scales, arpegii, bowing and phrasing and the ability to perform works of the difficulty of the Mendelssohn E minor concerto, the Bruch G minor or Spohr No. 8.

During the four-year course the student should have had not less than two years practical orchestral experience and two years of ensemble.

He should have studied the viola sufficiently to enable him to play in ensembles.

He should further demonstrate adequate ability in sight reading and should be able to sight-read simple piano accompaniments.

Strings

Entrance Requirements—The entrance requirements for students of violoncello, viola, bass and harp stipulate the same degree of knowledge of the pianoforte as in the violin course. The student should also have acquired the elementary technique of his instrument.

End of Second Year—At the end of the second year the student should have acquired sufficient orchestral routine to fill satisfactorily a second desk position in symphonic works of lesser difficulty.

He should have acquired sufficient pianistic ability to be able to play simple accompaniments.

End of Fourth Year—At the end of the fourth year the candidate for graduation should demonstrate a well grounded technique and an able control of his instrument. He should be able to appear successfully as soloist with orchestra in a concerto or concert piece for his instrument. He should have acquired through orchestral routine sufficient ability to enable him to hold a first desk position in a professional orchestra. He should also be able to read at sight simple piano music.

The student should have completed during his course, four years of orchestral training and a minimum of two years training in the performance of chamber music.

Woodwinds

Flute

Freshman—Andersen, Etudes, Opus 33 and 30; Barrere, The Flutist's Formulae; Boehm, 24 Caprices, Opus 26; sonatas by Bach and Handel. Technic—Long tones, attacks; major, minor and whole tone scales; broken chords and arpeggios; scales in all the articulated forms.

Sophomore—Andersen, Etudes, Opus 63 and 15; Kuhlau, Six Divertissements, Opus 68; Mozart, Concertos in D and G Major; Bach, Sonatas.

Technic—Exercises in chromatics, trills, and tremolos.

Junior—Studies from Bach; memorization of the more difficult etudes by Andersen; Paris Conservatory contest pieces; all Kuhlau duets; Jeanjean, Sixteen Studies in the Modern style; study of orchestral solo passages; pieces for solo flute.

Senior—Study of the modern flute solos; review of all the work done in the preceding three years; memorization of the solos in the orchestral repertory; Karg-Elert, 30 Caprices, Opus 107; ensemble playing: duets, trios, and quartets.

Technic—Long tones executed in different intensities, Andersen, Virtuoso Studies, Opus 60; Strauss, Orchestra Studies; studies from the works of Moyse.

Oboe

Freshman—Review of basic exercises of previous grades; Barret, Progressive Exercises; Bleuzet, Technique of the Oboe, Vols. I, II, and III; Schumann, Romances.

Technic—All scales.

Sophomore—Barret, Grand Studies or Andraud, Vade Mecum; Bleuzet, Technique of the Oboe, Vols. 1, II, and III; Handel, Sonatas.

Technic—Scales in thirds; measured trills.

Junior—Advanced exercises from Andraud, Vade Mecum; sight-reading; Paris Conservatory solos; orchestral studies; Mozart and Handel, solos; Blauzet, Technique of the Oboe, Vols. I, II, and III.

Senior—Gillet, Studies; Mozart, Quartet; Goossens, Concerto; Blauzet, Technique of the Oboe, Vols. I, II, and III; ensemble playing.

Clarinet

Freshman—Rose, Forty Studies; Langenus, Method for Clarinet, Part 3 (Virtuoso Studies); Weber, Concertino, Fantasy, and Rondo.

Technic—Langenus, Scale Studies, or Klose Scale Studies.

Sophomore—Rose, Twenty Studies after Rode; Jeanjean, 25 Etudes; Perrier, Trente etudes (after Bach, Handel, Dont, etc.); orchestral studies; Weber and Mozart concertos.

Junior—Jeanjean, 18 Etudes; Perrier, Receuil de sonatas; orchestral studies; Brahms; two sonatas and Hidemith Sonata.

Senior—Jeanjean, 16 Etudes modernes; Perrier, Vingt-deux etudes modernes; Debussy, Rhapsodies; Reger, Bernstein and Tuthel Sonatas. Advanced orchestral studies.

Saxophone

Freshman—Labanchi-Iasilli, 33 Concert Etudes, Vol I.

Technic—Mule, Scales and Arpeggios, Vol I.

Sophomore—Labanchi-Iasilli, 33 Concert Etudes, Vol. II and III; Sellner, Progressive Studies in Articulation; Glazounov, Concerto.

Technic—Mule, Scales and Arpeggios, Vol. II.

Junior—Bach-Corroyez, 24 Pieces for Saxophone, Capelle, 20 Grand Etudes; Bozza, 12 Etudes-Caprices; Ibert, Concertino da Camera.

Technic—Mule, Scales and Arpeggios, Vol. III.

Senior—Mule, 53 Studies, 18 Exercises from Barbiguier; Decruck-Breilh 35 Modern Studies; Rascher, Top Tones and 4 Octaves Studies; Bozza, Concertino.

Bassoon

Freshman—Review of previous grades; reed making; Weissenborn, Studies, Vol. II, Opus 8; Milde, Studies in all Keys; Telemann, Sonata in F Minor, for bassoon, Vivaldi, sonatas, for violoncello.

Sophomore—Reed making; Milde, selected studies from Concert Studies, Vols. I and II; Gambaro, 18 Etudes for Bassoon; Martelli, 15 Etudes; Mozart, Concerto, K. 191; Hindemith, Sonata.

Junior—Milde, selected studies from Concert Studies, Vols. I and II; Pierne, New Technique of the Bassoon, Vol. II; Bozza, 15 Daily Studies; Orefici, Bravura Studies; Orchestral studies (memorized).

Senior—Reed making; Bertoni, 12 Modern Studies; Bozza, 15 Daily Studies; orchestral studies (memorized); Jacob, Concerto; Bozza, Concertino; Mozart, Concerto, K. 191.

Department of Music Education

Michael J. Carubba, *Chairman*

General Information

The curricula leading to the degree of Bachelor of Music Education are in accordance with the requirements of the Louisiana State Board of Education, and are planned to assure adequate preparation for Candidates to hold positions successfully as Music Instructors in the Public Schools of Louisiana.

The Loyola University College of Music will confer the degree of Bachelor of Music Education only on those candidates for graduation who qualify on graduation for a Louisiana State Certificate to teach music in the accredited schools of the State of Louisiana.

Students may select only one of the four programs of studies offered and thereby fill the certification requirements of the Louisiana State Board of Education.

Instructor of Vocal Music in Public or Private Schools

To qualify for this certificate an acceptable singing voice is necessary. While previous Voice Training is not required, Voice Training must be taken during the first three years.

Prerequisites for Bachelor of Music Education Degree

Entrance Requirements—To enter the four year degree course as a candidate for Bachelor of Music Education with voice as a major, the student must possess a voice of natural tone quality.

Entrance examination is required of all students.

End of the Second Year—Other than English, a year of French diction is required.

A minimum of eight (8) to ten (10) songs per semester is required.

During the Fourth Year—Music Education Majors should have a course of Vocal Methods incorporating the care of the child's voice and rote singing; problems in tone and rhythm; games suitable for kindergarten, first and second grades; material and methods for the third and fourth grades; observation; sixth, seventh and eighth grade material; courses of study for high schools; material for chorus, glee club; conduction and teaching of Music Appreciation in the intermediate, junior and senior high schools.

A sufficient study of the piano is necessary to prove that accompaniments of average difficulty can be played.

All candidates for graduation should have completed two (2) years of ensemble singing with a recognized choral group such as a church choir or other organization other than the ensembles provided in the regular school curriculum.

All candidates for graduation are required to present a simple recital.

Instructor of Instrumental Music in Public or Private Schools

To obtain the degree of Bachelor of Music Education and to qualify for a Louisiana State certificate to be instructor of instrumental music, a student must complete the courses outlined in the appropriate program listed.

Every student entering the Department of Instrumental Music must have attained in one instrument (string, woodwind, brass or percussion) a degree of proficiency equal to a minimum level of the third grade. He must in the course of his four years in college acquire a working knowledge of the several band and orchestra instruments and the methods of teaching them.

Every student in this curriculum must earn a minimum of eight semester hours in a string instrument, violin, viola, violincello or bass.

Under the direction of the chairman of the department of secondary brass or wood-wind instruments, the minor instruments must supplement the principal instrument in such a manner that there is preparation in woodwind, brass, and string instruments.

All B.M.E. students must take percussion in senior year.

Piano Instructor in Public or Private Schools

Students who wish to qualify for a certificate to teach piano by group instruction must take piano pedagogy and materials, and class piano methods.

A candidate for the degree of Bachelor of Music Education must attain before graduation the same level of technical skill in performance upon his principal instrument as is required of the student in the Bachelor of Music curriculum upon his major instrument at the end of the Sophomore year.

Description of Courses

Mu 107-8; Mu 207-8; Mu 307-8; Mu 407-8 Music Workshop—A four year course consisting primarily of lectures, demonstrations, and performances by guest specialists in diverse fields of music; lectures and recitals by faculty members and students. *½ hour per semester*

Mu 257 Instrument Repair—Demonstration and laboratory experience preparing the student to take care of instrument repair problems encountered in a school band. Practical care and repair of woodwinds, brasses and percussion. *1 hour per semester*

Mu 267-8 Woodwind Class—Fundamentals of embouchure formation, fingering, breathing; principles of pedagogy relating to all woodwind instruments; use and relationship for band and orchestra; methods and materials for elementary, junior, and senior high schools. *2 hours per semester*

Mu 317-8 Essentials of Conducting—Vocal or Instrumental Conducting—Applied conducting and management. Basic conducting techniques; use of the baton; organization of the junior high and high school chorus; professional ethics; techniques for rehearsal and performance. *1 hour per semester*

Mu 417 Instrumental or Vocal Conducting—Basic conducting techniques; use of the baton; applied conducting and management; band literature; techniques for rehearsal and performance. *1 hour per semester*

Mu 439 Elementary Vocal Methods—Rote singing and care of the child's voice; problems in tone and rhythm; games suitable for kindergarten, first and second grades; observation; sixth, seventh and eighth grades. *1 hour per semester*

Mu 440 High School Vocal Methods—The teaching of vocal music in the high school; materials for the chorus and glee club; musical entertainment; the conducting of vocal organizations. *1 hour per semester*

Mu 458 Music Essentials and Methods For Elementary Teachers—A course for the elementary teacher in the fundamentals of music; elementary piano accompaniments; rhythm band activities; sociological and psychological uses of music. *3 hours per semester*

Ed 351 Instrumental Methods and Materials—The management and administration of instrumental organizations; the techniques of teaching homogeneous and heterogeneous classes; the use of State-free materials and recently published methods; problems or organizing, scheduling, drilling, uniforming and equipping bands and orchestras. *2 hours per semester*

Mu 469-70 Scoring For Band—A study of the instruments of the band, their range and tone qualities; practical study of the art of scoring for full concert and marching band. *1 hour per semester*

Ed 351 Class Piano Methods—A required course for all seniors pursuing the Piano Teacher's Course; a study of current piano methods and standard correlated material for piano teaching. *2 hours per semester*

Department of Music Therapy

Charles Braswell, *Chairman*

There is a growing recognition of music as a medium for rehabilitation of the mentally ill and the physically handicapped. This awareness has stimulated the development of Music Therapy as a profession. Music Therapy is generally considered to mean the use of music as a therapeutic instrument available to the physician whose object is to help the patient to better mental and physical health.

Through its emotional appeal, Music Therapy can influence moods and attitudes of the mentally ill and the physically handicapped. Discouragement, depression and feelings of exclusion are common factors of mental illness. These can be alleviated by satisfaction in self-expression and by the understanding of the therapist through the medium of music therapy.

Loyola University offers undergraduate education leading to the degree of Bachelor of Music in Music Therapy. The Loyola program meets the requirements specified by the National Association for Music Therapy and the National Association of Schools of Music.

Academic Requirements

The academic preparation in Music Therapy consists of a four year collegiate program including the following minimum requirements:

Liberal Arts	30 semester hours
Physical Education	4 semester hours
Music	60 semester hours
Social Studies	8 semester hours
Psychology	16 semester hours
General Electives	8 semester hours
Hospital Orientation	2 semester hours
TOTAL	128 semester hours

Scholarship Aid

A limited number of scholarships is available to qualified students. Mr. Durel Black has provided a generous financial grant for the aid of students pursuing the program in Music Therapy.

Mu 213-4; 313-4; 413-4 Readings for Music Therapists—Seminar; a three-year course presenting standard reading material in the fields of psychology, psychiatry, sociology, anthropology and the adjunctive therapies.

Mu334 Applied Functional Music—Transposition and reading in piano; simple accompanying techniques guitar and autoharp. *2 hours per semester*

Mu343 Music Therapy Workshop—Seminar; principles of research; designing and executing an experiment; professional source materials; techniques of scientific writing. *1 hour per semester*

Mu433 Hospital Techniques in Music Therapy—Procedures involved in developing and maintaining a goal-directed music therapy program in State, V.A. and private hospitals; programming for specific types of patients; techniques in dance therapy; rhythm band; group sing. *2 hours per semester*

Mu444 Hospital Orientation—Psychiatric terminology; professional ethics; hospital organization—State, V.A., and private; management of neurotic and psychotic behavior. *2 hours per semester*

Mu453-454 Psychology of Music—Acoustics of music; sound waves and their characteristics; vibratory sources of sounds; anatomy of the hearing process; theories of hearing; neural auditory connections to the cortex; the psychology of tone; nature of the aesthetic experience; tests of musicality and talent. *2 hours per semester*

Mu463 The Influence of Music on Behavior—Historical orientation—the medical use of music; basic concepts in music therapy; music as an agent in group dynamics; research studies in music therapy. *3 hours per semester*

Mu483 Clinical Training—Six months experience in an approved psychiatric hospital under the direction of a registered music therapist is required. If the student wishes to work in a setting other than the psychiatric hospital, an additional two months is required in the specialty of his choice. *1 semester hour*

Theory

Ella de los Reyes, *Chairman*

Mu001-002—A preliminary course designed to acquaint students with the elements of music; construction of scales, intervals, chords and cadences; sight reading in treble and bass clefs employing scale numbers, fixed and movable do systems; recognition of intervals and the four types of triads; rhythmic and melodic dictation in the treble and bass clefs. *Non-Credit*

Mu111-2 Theory I—Prerequisite theory placement test or Mu 001-2. Principles of chord connection — root position, first and second inversions; harmonization of given basses and melodies; dominant and secondary seventh chords; chords of the ninth; modulation; non-harmonic tones; keyboard harmony; sight reading in treble and bass clefs; rhythmic, melodic, and harmonic dictation; analysis of Bach chorales. *3 hours per semester*

Mu211-2 Theory II—Modulation continued; alterations; suspensions and anticipations; passing tones; harmonization of given and original melodies; keyboard harmony; advanced practice in chord recognition of seventh and ninth chords; sight reading in seven clefs; continuation of rhythmic, melodic, and harmonic dictation; continuation of analysis of Bach chorales. *3 hours per semester*

Mu311-2 Theory III—Continuation of Theory II; modulations to foreign keys; study of augmented sixth chords; introduction to chromatic and contemporary harmony; keyboard harmony; continuation of sight reading in seven clefs and rhythmic, melodic and harmonic dictation; a survey of the practices of contemporary composers use of vertical sonorities. *3 hours per semester*

Mu337-338 History of Music—Music of the ancient Greeks; music of the early Christian Church; the beginning of polyphony; study of neumatic notations; the Medieval period; the Medieval and Renaissance instrumental music; Gregorian music; Monteverde—transition to the modern period; development of

Italian opera; opera in France, England and Germany; instrumental music of the Seventeenth Century; Romantic and Modern periods; rise of the modern schools; American development; modern tendencies. *2 hours per semester*

Mu347-348 Fugue—Two, three and four part fugue. *2 hours per semester*

Mu351-352 Form and Analysis—Harmonic and and thematic analysis; the study of musical construction of all forms including rondo and sonata allegro. *3 hours per semester*

Mu361-362 Polyphonic Dictation—Two and three part polyphonic dictation in all keys; advanced practice in chord recognition of seventh and ninth chords; correlated drill in rhythmic, melodic and advanced four part harmonic dictation. *1 hour per semester*

Mu371-372 Counterpoint—Two part counterpoint, all species; two part invention, three part counterpoint, all species; three part invention. *2 hours per semester*

Mu471-472 Counterpoint—(For composition majors). Two, three and four part counterpoint, all species; the art of variation; the versicle; the invention; the prelude; the Bach suite. *2 hours per semester*

Mu305-6 Modal Polyphony—Study of 15th and 16th century polyphonic style with emphasis on modal deviations from major and minor patterns.

Mu451 Stylistic Analysis—Analysis of composition techniques employed by composers during various periods of History of Music.

Mu397-398 Composition—The song form the lied; the scherzo; the rondo; the sonata form; the string quartet; the symphony the concerto application of the laws of form to any musical creation; the opera; the oratorio; the cantata; the symphonic poem; the modern suite. *3 hours per semester*

Mu497-498 Composition—Continuation of Mu397-398. *3 hours per semester*

Mu484 Orchestration—Study of instrumentation; score reading; scoring for various instrumental groups, including the modern symphony orchestra. *3 hours per semester*

Ensembles

Mu135-136; Mu235-236; Mu335-336; Mu435-436 Opera Workshop—Designed to instruct singers in general stage deportment and to familiarize the student with standard operatic literature. Roles are assigned in scenes from various operas to be memorized. Upon completion of the course, the student is expected to perform before a live audience. The stress is upon opera that is good theatre; every opportunity is given for freedom of expression. The workshop meets four hours a week. (Required for all voice students). *1 hour per semester*

Mu155-156; Mu255-256; Mu 355-356; Mu455-456 Woodwind Ensemble—Study and performance of chamber music for all combinations of woodwind instruments, such as woodwind quintets, quartets and trios; quartets of flutes, clarinets and saxophones; other groups of woodwinds with strings. (Memberhip by audition). *1 hour per emester*

Mu165-166; Mu265-266; Mu365-366; Mu465-466 Brass Ensemble—Practical experience in ensemble playing for such groups as trios, quartets and quintets of various instrumentation. (Membership by audition). *1 hour per semester*

Mu195-196; Mu295-296; Mu395-396; Mu495-496 University Band—Rehearsals and public concerts in the University Band. Membership by audition. Attendance at all rehearsals and public concerts obligatory. *1 hour per semester*

Mu345-346 Chamber Music—Sonatas, trios, quartets, etc., for piano, strings and other combinations. Emphasis is placed on the Seventeenth and Eighteenth Centuries in the first semester, and on the Classical period in the second semester. *1 hour per semester*

Mu445-446 Chamber Music—Continuation of Chamber Music 345-346. Emphasis is placed on the Romantic period in the first semester, and on the Modern period in the second semester. *1 hour per semester*

Academic Courses Required for Various Degrees in Music

In order to meet the requirements of the National Association of schools of Music the following standards have been set:

(a) With Voice as a Major, a minimum of 24 and a maximum of 30 semester hours of academic and cultural courses are required, to include at least 10 semester hours in modern language and additional courses in languages, English poetry, drama, and correlated arts.

(b) With an Instrument or Composition as a Major, a minimum of 18 and a maximum of 30 semester hours are required in subjects of a general cultural value.

For the description of academic subjects, consult the Catalogue of College of Arts and Sciences.

Administrative Procedure •

Admission and Registration

Method of Admission—Graduation from an accredited high school, or an equivalent of fifteen units, is required. Of these fifteen units of high school work, three must be in English, two in mathematics, two in social sciences, one in general science and seven in elective subjects. Of these eight elective units, five must be chosen from academic subjects. The remaining three units may be in music or other free electives. Any deficiency in high school credits must be made up during the first year of the degree course.

Entrance Examination—The Musical preparation required for admission to the degree courses, whether or not expressed in terms of units accepted for High School graduation, includes a knowledge of elementary theory which should embrace notation, keys, scale construction in both Major and Minor modes and intervals.

According to the results of the examination the student would be: a) admitted b) not admitted c) on probation d) given advanced standing.

On Probation—A student may be admitted on probation for the first semester with the provision that a report be given by the teacher stating whether the student will be eligible to continue.

Upon the advice of the Dean, the student with insufficient preparation will be required to take extra curricular subjects. (preparatory)

Advanced Standing—Advanced standing in certain courses may be given only after examination and at the discretion of the Committee on Admissions. Advanced standing carries no credit unless the subject matter has been taken under instruction at the college level. Advanced standing carries no quality points. Advanced standing does not diminish the quantity or quality of work to be accomplished for a degree or a certificate. A minimum of 128 semester hours distributed over eight semesters earned at Loyola University will be required for graduation in addition to any amount of advanced standing granted to the applicant.

Classification of Students

Students in the College of Music are classified as follows:
Full Time Students—Students who are candidates for a degree and who take twelve or more semester hours per semester.

Part Time Students—Students who are candidates for a degree but who take fewer than twelve semester hours per semester.

A student is considered a Freshman until he has earned 24 semester hours of credit applicable to a degree in the Loyola College of Music; a Sophomore when he has earned 24 such semester hours; a Junior when he has earned 56; a Senior when he has earned 92.

Special Students—Students who are not working towards a degree but who are taking lessons in Applied Music or courses in the Theory of Music. Special students get no college credit for their work.

Attendance

Indiscriminate absences from theory classes or from individual lessons are not conducive to efficient work on the part of the student. Such irregular attendance impairs the progress of the class and is objectionable to the teacher. Necessary or anticipated absences should be declared to the instructor before hand. Unforeseen absences are to be explained to him very soon after the absence has occurred and be properly attested.

The faculty will enforce definite sanctions for all absences. *A system of lowering the semester grades of careless students will be applied,* the penalty levied will be commensurate with the number of

absences. A summary dismissal from a class will be enforced, if in the judgment of the instructor the student is incapable of continuing his work. Such a condition will be considered to exist when the number of a student's absences in a course equal twice the number of semester hours earned in that course plus one. However, the concurrence of the Dean is necessary for such dismissal.

Tardiness is almost as objectionable as absences. Students guilty of repeated tardiness shall be subject to the same regulations and sanctions as applied to absences.

All candidates must be present at the Commencement Exercises and receive their degrees in person. No excuse outside of serious illness attested by a reputable physician will be accepted. The University will not confer degrees *in absentia.*

Discipline

The educational system of this University includes, as one of its most important features, the formation of character. It is expected that each student will be so loyal to the spirit and ideals of his Alma Mater that the exercise of proper self-control will come from his own convictions and free determination.

The College rules and regulations are meant as a guide to help to foster that gentlemanly conduct which is presupposed in every Loyola student.

These rules require regular and punctual attendance at all scheduled exercises, obedience to college customs and regulations, serious application to study, and blameless conduct. A student who shows himself deficient in these essential points will be suspended or dismissed.

The College reserves the right to dismiss at any time a student who fails to give satisfactory evidence of earnestness of purpose and of interest primarily in the serious work of college life. Dismissal may be made without specific charges, and, in rare cases, perhaps on grounds that will seem insufficient to students and parents. The University, in these cases, holds itself to be the more capable judge of what affects the interests of the institution and the student-body.

The fees of such a student will not be returned.

Examinations and Grades

1. At the end of each half semester, examinations are given in each course.

2. Regular or special students expecting to validate their credits in Applied Music, either for immediate or future application to degree requirements or for transfer to other institutions, must take the examinations.

3. Grades are reported as follows: "A," excellent; "B," very good; "C," good; "D," merely passing; "F," failed; "FE," failure because of excessive absences; "W," withdrawal from subject course with permission; "WF," failure because of withdrawal from subject course without permission.

Official grades are expressed in letters, not numbers. The numerical values of the letters used are as follows: A—93 to 100; B—85 to 92; C—77 to 84; D—70 to 76; F—0 to 69.

In all oral and applied examinations the final grade will not be given by the teacher, but by the special committee of examinations appointed by the Dean. This grade will consist of the 40% computed in the system of grading in the University.

4. Quantity of Work—It is the responsibility of the student to advance at such a rate as to complete the appropriate degree program in four years. To do so it will be necessary for the student to carry at least 32 and, for some of the programs, more than 32 semester hours per year. On account of the scope of some of the curricula and of the fullness of some of the yearly programs, failure in one or more courses will generally mean a prolongation of the time required to complete the curriculum to four and a half or five or more years.

5. Quality of Work—A candidate for a degree must present not only the required character and quantity of work, but he must attain a certain standard of excellence in his work. This standard of excellence is measured by his marks and by the quality which they indicate. No student will be graduated unless he has earned a minimum average grade of "C" in all the courses of study which he has pursued above the level of the secondary school. In terms of quality points the student must have as many quality points in college courses as he has semester hours in which he has enrolled.

Quality points are earned in the following manner: For the grade of "A" in a subject course, the student is credited with three times as many quality points as semester hours allowed for that course; for the grade of "B," twice as many quality points as semester hours; for the grade of "C," just as many quality points as semester hours; for the grade of "D," semester hours are credited, but not quality points; for the grade of "F," no credit is given, but the number of semester hours in courses in which the student has enrolled and one quality point for each semester hour of a course in which "F" is received is subtracted from the total number of quality points earned by the student in computing the student's standing and his quality point ratio.

6. Any student who desires to take an examination from which he was absent must obtain permission of the Dean and obtain from the Registrar a blank form for presentation to the instructor in charge of the course. This blank, when signed, must be filed with the Registrar within one week from the time of examination.

7. Residence is considered to mean two semesters of study in which not less than thirty-two semester hours of credit have been earned. A summer session of six consecutive weeks in which not less than six semester hours have been earned is considered as the equivalent of one-half of one semester.

8. (a) In class subjects such as harmony, history of music, etc., and academic subjects, one semester hour of credit shall be given for one period of recitation (50 minutes) plus two hours of preparation each week for eighteen weeks, inclusive of examination. In subjects such as ear training, sight singing, dictation, ensemble, etc., where little outside preparation is required, two 50-minute recitation periods per week for eighteen weeks shall be required for one semester hour of credit.

(b) One semester hour credit shall be given for each three hours per week of practice, plus the necessary individual instruction, with a maximum of six semester hours credit per semester allowed for the major subject in applied music. It is understood that the credit is not earned unless the final examination is satisfactorily passed. Students majoring in vocal or instrumental music shall be required to take a minimum of one hour (60) minutes individual instruction per week throughout each year of residence.

(c) For a student to earn one semester hour of credit during a summer session, he must attend the same number of class sessions and make the same amount of preparation as he would by attending a one hour per week course for one semester during the regular aca-

demic year. It is usual academic practice to allow a student to earn one semester hour of credit for each week of the summer session.

9. Examinations will be conducted for students majoring in applied music at the end of the Sophomore year in order to determine if they have a reasonable chance to succeed in their chosen field of endeavor. At the end of the third year the student is required to give a junior recital. The quality of this recital will be judged by a jury who will decide whether or not the student may be ready for the senior recital the following year.

Graduation

To receive a degree in the Loyola University College of Music, a student is required:

1. To have established residence of at least one academic year in which not less than thirty-two semester hours of credit have been earned at Loyola in the theory of music and in applied music and in other subjects required for graduation at Loyola University.

2. To have completed with satisfaction the curriculum appropriate to the degree as outlined in the Detailed Programs of Studies. This curriculum is normally achieved at the rate of thirty-two or more semester hours a year.

3. To have presented at the beginning of the scholastic year in which the candidate expects to complete his work for the degree a formal written application to the Registrar for this degree.

4. To have demonstrated in public recital his ability to sing or to perform in a satisfactory manner upon his major or principal instrument.

5. To have paid his graduation fee and have discharged all other financial indebtedness to Loyola University at least one month before the date of graduation.

Tuition

Fees are paid in two installments during each semester of the scholastic year. During the Fall Semester, the first installment is due on the date of registration, the second on December 1st. During the Spring Semester, the first installment is due on the date of registration, the second on April 15th. Any other arrangement for payment must be made before the completion of registration with the Treasurer of the University.

Students will be taxed for excessive breakage or destruction of University property. The decision covering each case will be made by the University.

Unless a student's indebtedness is paid in full, no transcript of credits or record of work will be released by the University.

A student carrying fewer than twelve semester hours of work is a part time student.

For accredited teachers who are actually engaged in teaching, the tuition fee is $12.00 per semester hour. To obtain this rate the teacher's certificate and an official statement of actual employment should be presented to the Registrar for inspection at the time of registration.

For students who are members of a religious community, the charges are $8.00 per semester hour.

Special students do not receive credit in the College. They pay a small registration fee and can pay their tuition on a monthly basis arranged through the secretary in the College of Music.

Refunds

It is the sole duty of the individual student, in case of interruption of courses, to make formal application to the finance office for refunds, which will be made as follows:

Within first week of semester.....80%

One week to three weeks of semester.....60%

Three weeks to five weeks of semester.....40%

No refunds after five weeks.

No refunds are made when a student is suspended, dismissed for disciplinary reasons, or fails to pass in prescribed or elected courses. Refund policy applies only to tuition and basic fees.

Special consideration regarding refunds will be given to students who either voluntarily joined the Armed Services or are drafted.

Student Housing—The University maintains a limited number of rooming houses for the convenience of students wishing to use these facilities. Students may board and lodge only at rooming houses approved by the University authorities. Names and locations of such approved and inspected houses will be furnished by the Dean of Students.

The following are the fees in the College of Music:

FOR FULL TIME STUDENTS

Tuition and basic fees (per semester)	$150.00
Matriculation fee	5.00
Late registration fee (per semester)	5.00
Graduate Record Examination Fee	15.00
Graduation fee	25.00
Cap and gown deposit (refundable)	30.00
Observation and practice teaching fee	30.00
Late or condition examination fee	2.00
Transcript (after first)	1.00
Locker rental (per semester)	.50
R.O.T.C. deposit	20.00
Courses in the College of Arts and Sciences per semester hour	5.00
*Rental of piano for practice (maximum 3 hours daily)—per year	10.00
*Rental of organ for practice (maximum 2 hours daily including instruction time—per year	30.00
*Rental of brass, woodwind and string instruments, per year	5.00
Science laboratory fee (per semester)	15.00
Applied music major instrument or voice, per semester	$90.00 to 105.00
Applied music, class instruction, per year	45.00
Applied music, minor instrument or voice, private instruction, per year	90.00
Diction, thirty one-half hour lessons, per year	75.00
Books (approximate)	50.00
Sundries: mouthpieces, reeds, etc. (approximate)	20.00
Opera Workshop, per year (one hour class)	75.00

The tuition and basic fees include registration, tuition in the College of Music, library, subscriptions to the Maroon and Wolf, athletics, forum, physical education and certain other student activities.

In applied music for fifteen or eight one-half hour lessons, the fee will be proportionate to the fee mentioned above.

PART TIME STUDENTS

Tuition per semester hour	$ 12.00
Registration per semester	5.00
Matriculation	5.00
Science laboratory fee (per semester)	15.00
Observation and practice teaching	30.00
Late or condition examination fee	2.00
Transcript (after first)	1.00
Graduation fee	25.00
Cap and gown deposit (refundable)	30.00

The matriculation fee is charged only at the time of a student's first registration in the College of Music.

The graduation fee and the cap and gown deposit are paid by Seniors one month before graduation. The cap and gown deposit will be refunded in full provided the cap and gown are returned in good condition immediately after graduation. If they are returned more than two months after graduation, only $10.00 will be refunded.

The late examination fee will be charged for any examination taken after the date asssigned for it, nc matter what the excuse may be. Except for sickness no late examination will be given unless permission is obtained from the Dean prior to the regularly scheduled examination.

*It is requested that all instrumental practice be done in the College of Music under the supervision of the Moderator, unless excused by the Dean.

Loyola Concerts

Faculty

1958

November 24—ELIZABETH SCHWARZ and GUY BERNARD
Two-piano Recital
Bach, Schumann-Debussy, Poulenc

1959

February 23—ISTVAN NADAS, Pianist
Beethoven, Chopin

February 1—KAROLY KOPE, Visiting Professor of Organ Literature in the organ works of Johan Sebastian Bach

February 15—KAROLY KOPE, Organist
Second concert
Organ works of Johann Sebastian Bach

March 1—KAROLY KOPE, Organist
Third concert.
Organ works of Johann Sebastian Bach

March 15—KAROLY KOPE, Organist
Fourth concert.
Organ works of Johann Sebastian Bach

April 12—KAROLY KOPE, Organist
Fifth concert.
Organ works of Johann Sebastian Bach

April 20—MARY TORTORICH, Soprano, Elizabeth Schwarz, Accompanist
Korngold, Puccini, Schuyten, LaForge

May 4—ORVAL KLOPP, Pianist
Schumann, Chopin, Dohnanyi

Opera Workshop

1958

December
17, 18, 19—Scenes from BARBER OF SEVILLE, CARMEN, TOSCA, LA TRAVIATA, TOSCA and IL TROVATORE

1959

January
12, 13, 14—MARRIAGE OF FIGARO, MANON, LUCIA DI LAMMERMOOR, CARMEN and DON PASQUALE

March 9—OPERATIC RECITAL by Students of the OPERA WORKSHOP
Puccini, Verdi, Ponchielli, Donizetti, Giordano

May
12, 13, 14—Scenes from MANON, TOSCA, LA BOHEME, BARBER OF SEVILLE and IL TROVATORE
ARTHUR COSENZA, Director; EUGIE PASSERA, Accompanist; Student Accompanists, Christine Christman, Leslie Johnson and Elaine Yochim

Loyola Salon of Music

1958

October 27—JANET WALDEN, Soprano, JOHN COLE WILSON, Baritone, Elizabeth Schwarz, Accompanist
Brahms, Honegger, Bloch, Faure, Vaughan, Williams

1959

April 6—RECITAL OF RENAISSANCE AND BAROQUE MUSIC, JOAN FAILLA, Soprano, CHARLES PILKINGTON, Tenor, ROSEMARY FALGOUST, Soprano, MADRIGAL GROUP, WANDA HAIGHT, Harpist Accompanist and the BRASS AND WOODWIND ENSEMBLES

May 12—AN EVENING OF OPERA. SCENES from LA BOHEME, CARMEN, TOSCA, MANON and BARBER OF SEVILLE. ARTHUR COSENZA, Director and EUGIE PASSERA, Accompanist

Student

April 13—JOAN FAILLA, Soprano, Senior Recital, Ruth Ann Retif, Accompanist
Lotti, Mozart, Brahms, Schubert, Prokofieff, Hageman

May 19—ROSEMARY HOPPE, Pianist, Senior Recital
Bach, Beethoven, Bartok

May 20—JO ANN CATANESE, Pianist, Senior Recital
Bach, Mozart, Chopin

Music Workshop Student Recitals

April 14—JO ANN CATANESE, Pianist; JOY CONRAD, Flute; JAMES RAYMOND, Clarinet; DENIS BERG, Bassoon; JAMES ASSENHEIMER, Clarinet
Beethoven. Bach. Kotschau

May 12—LESLIE JOHNSON, Piano; JOSEPH HEBERT, Tuba; FRANK TRAPANI and JAMES LA ROCCA, Trumpet; CHARLES BLANCQ, Tympani; RUTH ANN RETIF, Organist and THE LOYOLA UNIVERSITY BRASS ENSEMBLE

Frank, Bach, Purcell, Weinberger, Zindars

April 28—JAMES ASSENHEIMER, Clarinetist; LESLIE JOHNSON, Pianist

*Brahms, Debussy, Ward-Steinman**

*First New Orleans Performance Three Songs for Clarinet and Piano by David Ward-Steinman

May 5—JAMES RAYMOND, GEORGE ELZEN, DENNIS BERG, VAN AUCOIN, JOHN JOYCE, FRANK BIONDO, JOAN MAY and EUCLID HART

Clementi, Jorgensen, Bartok, Gershwin

May 11—BRASS ENSEMBLE, GEORGE JANSEN, Director and WOODWIND ENSEMBLE, MICHAEL CARUBBA, Director

Purcell, Handel, Debussy, Weinberger, Gabrieli, Telemann, Zindars

May 15—DOROTHY WEBB, Pianist

Bach, Beethoven, Schumann, Debussy, Bloch

Television

WYES-TV — WEEKLY PROGRAMS on FRIDAY, 7:30 p.m. ISTVAN NADAS, Pianist and REV. C. J. McNASPY, S.J., Narrator

WWL-TV Nov. 1958 — JANET WALDEN, Soprano and JOHN COLE WILSON, Baritone

Art Songs

WYES-TV Dec. 1958 — JAMES RAYMOND, DENIS BERG and JAMES ASSENHEIMER

WWL-TV — JAMES RAYMOND, LESLIE JOHNSON, ELAINE YOCHIM and ROSEMARY FALGOUST

WWL-TV — OPERA WORKSHOP Performance, ARTHUR COSENZA, Director

WYES-TV May 15, 1959 — BRASS ENSEMBLE, George Jansen, Director

Convention

Southeastern Regional Conference of the NATIONAL ASSOCIATION FOR MUSIC THERAPY. March 20-21, 1959, Loyola University, New Orleans, La.

Loyola University Band

GEORGE A. JANSEN, *Director*

ROBERT MORGAN, *Assistant Director*

CONCERT BAND

1958-59

September	8	Convocation
September	29	United Fund
October	26	Concert for Parochial Teachers of New Orleans
November	1	Opening of Jefferson Parish Post Office
November	13	N.O. Opera Ass'n Production of L'Elisir D'Amore
November	14	N.O. Opera Ass'n Production of L'Elisir D'Amore
November	23	Jesuit Seminary Guild Concert
December	3	Basketball Game
December	5	Convocation
December	5	Basketball Game
December	7	Lawrence Welk Show
December	12	Gulf Coast Tour
		Sacred Heart Academy
		McGill High School
		Spring Hill College
January	27	Basketball Game
January	31	Basketball Game
February	2	Basketball Game
February	14	Basketball Game
February	19	Basketball Game
March	2	Basketball Game
April	5	Concert St. Gabriel's School
April	14	Night At Loyola
May	19	Award Day
May	27	Graduation

BRASS ENSEMBLE

October	13	N.O. Opera Ass'n Production of Turandot
October	14	N.O. Opera Ass'n Production of Turandot
December	17	Carol Sing
February	26	N.O. Opera Ass'n Production of Norma
February	28	N.O. Opera Ass'n Production of Norma
April	6	Loyola Salon Concert
April	22	Tour of New Orleans High Schools
		Nicholls High School
		Beauregard Junior High
		Redemptorist High School
		Fortier High School
		Kohn Junior High
		Newman School
		Sacred Heart High School
		Jesuit High School
May	11	Concert Brass Ensemble

CAMPUS CAPERS

September	12	Freshman Hop
September	27	Jambalaya Party
October	1	Concert
November	16	Jesuit High School Parents Club Variety Show
December	8	Talent Night
March	8	Concert Sacred Heart High School
April	24	High School Day Dance

Awards

1958-59

Werlein Awards (*Upon Faculty Recommendation*)

Voice — JOAN FAILLA

Woodwind — JAMES RAYMOND
Honorable Mention JAMES ASSENHEIMER
MILTON BOACKLE

Piano — LESLIE JOHNSON
Honorable Mention JOY CONRAD
RUTH RETIF

Brass — FRANK TRAPANI
Honorable Mention JOSEPH HEBERT

Music Therapy — MIGNON GUITEAU
Honorable Mention JOY CONRAD

Service Award — PATTI MACKE
Honorable Mention CHRISTINE CHRISTMAN
VAN AUCOIN
MILTON BOACKLE

Ludwig Awards

Piano — RUTH ANN RETIF

Clarinet — JAMES RAYMOND

Tuba — JOSEPH HEBERT

Trumpet — FRANK TRAPANI

Harp — *Honorable Mention* WANDA HAIGHT

Phi Beta Award

Highest Average — JOAN FAILLA

Who's Who in American Universities and Colleges
JOY CONRAD
ROSEMARY HOPPE

LOYOLA UNIVERSITY COLLEGE OF MUSIC

SENIOR RECITAL

JOAN FAILLA, *Soprano*

Pupil of MRS. DOROTHY HULSE

RUTH ANN RETIF, *Accompanist*

Monday, April 13, 1959 8:30 p.m.

Program

Alma del core	Caldara
Cosi, Amor, mi fai languir	Stradella (1645 - 1682)
Pur dicesti, O bocca bella	Lotti (1667 - 1740)
Voi avete un cor fedele (Le Nozze)	Mozart
Wie melodien zieht es mir	Brahms
O liebliche Wangen	Brahms
Seligheit	Schubert
Die Forelle	Schubert
La Canzone Di Doretta (La Rondine)	Puccini

Intermission

Soir	Debussy
Carnival	Foudrain
C	Poulenc
Guitares et Mandolines	Saint-Saens
Del Cabella mas sutil	Obradors
Snowdrops	Prokofieff
Music I Heard With You	Hageman
The Green Dog	Kingsley

LOYOLA UNIVERSITY COLLEGE OF MUSIC

SENIOR RECITAL

ROSE MARY HOPPE, *Pianist*

Pupil of ISTVAN NADAS

Tuesday, May 19, 1959 2 p.m.

Bach	English Suite IV
	Prelude
	Allemande
	Courante
	Sarabande
	Menuet I
	Menuet II
	Gigue
Beethoven	Sonata Opus 90
	Allegro
	Allegretto
Bartok	Sonatina I
	Bagpipers
	Bear Dance
	Finale

LOYOLA UNIVERSITY COLLEGE OF MUSIC

SENIOR RECITAL

JO ANN CATANESE, *Pianist*

Pupil of ISTVAN NADAS

Wednesday May 20, 1959 2 p.m.

Bach ..... Prelude and Fugue No. 12 in F minor

Mozart ..... Sonata No. 11 in C Major

Allegro moderato

Andante cantabile

Allegretto

Chopin ..... Nocturne Op. 55, No. 1 in F minor

• Student Enrollment 1958-59

Degrees Conferred

MAY 27, 1959

Bachelor of Music

JoAnn Cecile Catanese — Joan Margaret Failla

Bachelor of Music Education

Sr. M. Immaculata Haar, O.S.B., *Cum laude* — Alcee Louis Meric

RoseMary Louise Hoppe — Gerald Joseph St. Amand

Enrollment 1958-59

Assenheimer, James — *Louisiana*
Aucoin, Van — *Louisiana*

Ballay, Marie — *Louisiana*
Bastian, Sr. M. of Good Counsel — *Louisiana*
Barberito, Grace — *Louisiana*
Beauchamp, Andrea — *Louisiana*
Berg, Dennis — *Alabama*
Bezou, Juliette — *Louisiana*
Bindel, Sr. Mary de Lourdes — *Louisiana*
Biondo, Frank — *Louisiana*
Blanchard, Sr. Peter — *Louisiana*
Blancq, Charles — *Louisiana*
Boackle, Milton — *Mississippi*
Boening, Yvonne — *Texas*
Boos, Beverly — *Louisiana*
Boutte, Amy — *Louisiana*
Blackstock, Sr. M. Joachim — *Louisiana*
Breaux, Sr. M. Rene — *Louisiana*
Brewer, Barbara — *Louisiana*
Brockmeier, Suzanne — *Louisiana*
Benigno, Dominica — *Louisiana*
Boulmay, Sigrid — *Louisiana*
Brazil, Robert — *Louisiana*
Biermann, Barbara — *Louisiana*
Brock, Judy — *Louisiana*

Camp, Bobbylee — *Louisiana*
Campbell, Catherine — *Louisiana*
Carlyle, Brother Michael — *Louisiana*
Castenell, Helen — *Louisiana*
Catanese, JoAnn — *Louisiana*
Christman, Christine — *Louisiana*
Chavanne, Jane — *Louisiana*
Conner, John — *Washington, D.C.*
Conrad, Joy — *Louisiana*
Coco, Mary K. — *Louisiana*
Cofiled, Tommey — *Louisiana*
Crane, Robert — *Louisiana*
Cureau, Rebecca — *Louisiana*

Davidson, Carl — *Louisiana*
Davis, Jack — *Louisiana*
De Chantal, Sr. M. — *Louisiana*
De Forest, Louise — *Louisiana*
de la Vergne, Paulette — *Louisiana*
Drouilhet, Michael — *Louisiana*
Dupre, Raphael — *Louisiana*

Ellis, Falba — *Mississippi*
Elzen, George — *Alabama*
Engler, Carolyn — *Louisiana*
Falgoust, Rosemary — *Louisiana*
Failla, Joan — *Arkansas*
Foley, Rev. Herard — *Louisiana*

Garcia, Sr. Jeanne T. — *Louisiana*
Giarratano, Steve — *Louisiana*
Gisclair, M. — *Louisiana*
Gros, Oran — *Louisiana*
Gubbels, Helen — *Texas*
Guenther, Mary — *Louisiana*
Gueymard, Adrienne — *Louisiana*
Gueymard, Joan — *Louisiana*
Guiteau, Mignon — *Louisiana*

Haar, Sr. Immaculata — *Louisiana*
Haight, Wanda — *Louisiana*
Hamilton, Hayward — *Louisiana*
Hart, Euclid — *Louisiana*
Hayes, Charles — *Louisiana*
Hayes, Richard — *Louisiana*
Hebert, Joseph — *Louisiana*
Hebert, Juanita — *Louisiana*
Hall, Thomas — *Louisiana*
Hoppe, RoseMary — *Louisiana*
Hoppe, Joseph — *Louisiana*
Hallaron, Sr. M. Padraic — *Louisiana*
Hughes, Judith — *Louisiana*

James, Elizabeth — *Louisiana*
Jackson, Vivian — *Louisiana*
Johnson, Leslie — *Louisiana*
Johnson, Louise — *Louisiana*
Joyce, John — *Mississippi*

Kelly, William — *Louisiana*
Kenny, L. — *Louisiana*
Kussman, Jewel — *Louisiana*

Lapeyre, Paul — *Louisiana*
La Rocca, James — *Louisiana*
Lascola, Carroll — *Louisiana*
Leonard, Gilbert — *Louisiana*

Macke, Mary P. — *Louisiana*
Mancuso, William — *Louisiana*
Marinaro, Frank — *Louisiana*
Marino, Michael — *Louisiana*
Mask, Gloria — *Louisiana*
Mattingly Mary — *Louisiana*
May, Joan — *Louisiana*
Mayne, Ruth — *Louisiana*
Meric Alcee — *Louisiana*
Marshall, Donald — *Louisiana*
McDow, Laverne — *Louisiana*
McGrew, Margery — *Louisiana*
McMurray, Harry — *Louisiana*
Miller, Lynn — *Louisiana*
Munch, A. W. — *Louisiana*
Murrett, Eugene — *Louisiana*

Navaro, Sr. M. Richard — *Louisiana*
Nelson, Gwendolyn — *Louisiana*
Norman, Maurice — *Louisiana*

Odonez, George Ann — *Venezuela*

Pappas, Constance — *Louisiana*
Pappas, Julia — *Louisiana*
Paquette, John — *Louisiana*
Perret, Anne — *Louisiana*
Picou, Arthur — *Louisiana*
Pilkington, Charles — —*Louisiana*
Preissle, Sr. Emmanuel M. — *Louisiana*
Prima, Sr. Mary Ann — *Louisiana*

Ramsey, Ann — *Louisiana*
Raymond, James — *Louisiana*
Retif, Ruth Ann — *Louisiana*
Ryan, Kathleen — *Louisiana*
Ryan, Kathleen H. — *Louisiana*

Saizan, Sr. M. Consilia — *Louisiana*
Schroedor, Ann — *Louisiana*
Schmidt, Ann — *Louisiana*
Serio, Mary — *Louisiana*
Sherwood, Carol — *Louisiana*
Silvey, Nicholas — *Louisiana*
Simmons, Mary M. — *Louisiana*
Simpson, Sr. M. Hilary — *Louisiana*
Sharp, Beverly — *Louisiana*
Spangenberg, Nicole — *Louisiana*
Sparnell, Frederick — *Louisiana*
St. Pierre, Sr. M. Clement — *Louisiana*
Tassin, Hebert — *Louisiana*

Talbot, Edmond — *Louisiana*
Tognozzi, Olando — *Louisiana*
Tomeny, Yolanda — *Louisiana*
Tonry, Kathleen — *Louisiana*
Trahan, Marie — *Louisiana*
Trapani, Frank — *Louisiana*

Vandiver, Suzanne — *Louisiana*
Villars, Margaret — *Louisiana*

Wallach, Harriet — *Louisiana*
Walden, Janet — *Louisiana*
Walsh, Joseph — *Louisiana*
Webb, Dorothy — *Louisiana*
Wilson, John Cole — *Louisiana*
Wingerter, Sr. Vera Marie — *Louisiana*

LOYOLA UNIVERSITY BULLETIN

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★

Loyola University

Incorporated April 15, 1912. Authorized to grant degrees by the General Assembly of Louisiana for the year 1912.

The Legal and Corporate Title of the University is "Loyola University, New Orleans."

All donations, endowments, legacies, bequests, etc., should be made under this title.

Loyola University College of Music

6363 St. Charles Avenue

New Orleans 18, Louisiana

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